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is an obscene variation of "an die linke Hand antrauen," 'to contract a morganatic marriage,' and should have been left out in a school edition.

Page 89; 58,20. *Clavierauszug*; not "piano-forte selections," but 'pianoforte score.'

Page 89; 59,7. The more usual spelling is *carmoisín*, not *cármesin*.

Page 91; 67,12. *Knebelbärtigen* "mustachioed"; *Knebelbart* is not a 'mustache,' but a 'goatee.'

Page 92; 72,12. *Ladenschwengel*, not "errand-boy," but 'counter-jumper' or some similar derogatory term for clerk in a retail store.

HENRY SENDER.

University of California.

CORRESPONDENCE.

"EARLY ENGLISH."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Will some reader of MOD. LANG. NOTES kindly explain to me what "Early English" denotes? I find the phrase in various college catalogues, but find it impossible to attach any definite meaning to it. Does it mean Old English, or Middle English, or something midway between the two, or sometimes the one and sometimes the other? I ask the question in the interest of a consistent terminology, or, if that is impracticable, in the interest of a consistent interpretation of the terminologies employed.

ALBERT S. COOK.

Yale University.

MR. RENAUD'S METRICAL TRANSLATIONS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Mr. CHARLES RENAUD of New York (quondam President of the French Society) has gone to infinite pains to furnish a metrical translation into English of FRANÇOIS COPPÉE'S plays "Le Pater" and "Le Passant"; also of THÉODORE DE BANVILLE'S comedy "Socrate et sa Femme." He has undertaken to follow scrupulously these authors in thought as well as verse, and has, in the main, succeeded exceedingly well. His translation gives closely the spirit and *verve* of

the French originals and the language is well chosen and vigorous. In endeavoring, however, to copy exactly the Alexandrine verse, he has labored uselessly; so far as his efforts at masculine and feminine rimes are concerned. No English speaking person, in reading poetry, would pronounce, however indistinctly, the final "e" or any other mute syllables, at the end of the line. Yet Mr. RENAUD, in imitating the necessary alternation of the masculine and feminine rimes, evidently expects him so to do. Thus, for example:

"Ye gods! What can I break? Unmoved he goes his way,
With step assur'd and slow. And such through night and day,

Is, woe unequalled yet, my miserable fate.

Can spouse of Athens here exhibit such a mate?"

(Socrate at sa Femme, Scène ii).

Would any one read the last words of the final lines above *fatê* and *matê*? Or would he even notice that they were to be read so or even considered so, if his attention were not especially called to the fact? This is indeed a servile imitation of the French feminine rime, but Mr. RENAUD cannot for a moment think that it is English feminine rime. To the eye it might perhaps be such; but to the ear, never. Now, in several cases the true English feminine rime really occurs. Is this an oversight on the translator's part? It would almost seem probable. Again Mr. RENAUD has allowed himself the poetical license of increasing the syllables of several words. (Theseus, Zeus, etc.; pronounce respectively *The-se-us* and *Ze-us*, etc.). This is, to say the least, rather inelegant, and might easily have been avoided.

Yet, taken as a whole, the work is very well done, and those unable to read the text in the original can certainly derive much pleasure from the perusal of this translation. Even the oddity of the feminine rime, so called, may have its value in giving an idea of the French verse, or at least in serving as a sort of literary curiosity.

CHARLES J. DEGHUÉ.

Columbia College.

[Mr. RENAUD'S attempt to imitate in English the effect of the alternation of masculine and feminine rimes, as here signalized, is certainly interesting, and perhaps falls not quite so far short of the desired end as might at first